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ABSTRACT

A study of Charlotte Zolotow's life and the themes of her children's books provides an illustration of the usefulness and problems in the application of theories of adult development, especially as they apply to women. This report of the study contains (1) discussions of Erik Erikson's and Daniel Levinson's theories of adult development; (2) a brief biography of Charlotte Zolotow, her involvement with books, and a case history of her adult development; and (3) comparisons of her life to the theories of adult development. Two appendixes contain a chronology of Charlotte Zolotow's books, with codings for their thematic content (family life, cycle of life, nonfamily feelings, and "nature nurtures"); and an annotated bibliography of her writings. (RL)

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THEMES OF CHARLOTTE ZOLOTOW'S BOOKS AND HER ADULT DEVELOPMENT

by

Karen Lenz Chapman

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and freeing me to try.

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and suggesting.

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who rooted me on
and shared my joys and pains.

Charlotte Zolotow: my new friend
who trusted me
and gave generously of her time
resulting in a quite different story
than would have been possible
otherwise.

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Change

The summer
still hangs
heavy and sweet
with sunlight
as it did last year.

The autumn
still comes
showering gold and crimson
as it did last year.

The winter
still stings
clean and cold and white
as it did last year.

The spring
still comes
like a whisper in the dark night.

It is only I
who have changed.

Charlotte Zolotow

River Winding

INTRODUCTION

A study of Charlotte Zolotow's life and the themes of her children's books provides an illustration of the usefulness and problems in the application of theories of adult development.

Charlotte has written more than 60 books during a period of 37 years. During the same time she was functioning in a number of roles in addition to that of an author. Her other roles included worker, wife, children's book editor, author, mother, adult child, and publishing company executive.

The themes of the books reflect differences over time. Since her books are tangible and timely, the study of her work offers data not usually available. We can both study the themes and know the times in which the books were published and compare them with the events of her life.

In this way we can look at theories of adult development, comparing how her life history fits or does not fit with current theories. Since there are very little empirical data on women's adult development, this study may be useful in seeing whether the present theories can be applied to one woman's life.

THEORIES OF ADULT DEVELOPMENT

An analysis of development is the study of change over time. Adulthood is the continuing development of the self concept which redefines and reaffirms identity and undergoes change during the process. During the last fifteen to twenty years psychologists have begun to look more seriously at adulthood and the changes that occur during the adult years, roughly age 18 to 70. Extensive study had been done on children, adolescents and the very old, but the population in between had been largely ignored, the assumption being that little change occurred between youth and old age.

Erik Erikson (1950) includes eight psychosocial tasks in his theory of identity. Of these eight, five stages are to be mastered in childhood and adolescence, while three are to be mastered in adulthood. Each stage is characterized by a conflict, and development occurs only if that crisis is resolved. Otherwise, the person's growth is halted at that stage. See page 4.

The three adult tasks are intimacy, generativity, and integrity. Erikson (1980) says:

> ... It is only after a reasonable sense of identity has been established that real intimacy ... is possible ..., but the surer he becomes of himself, the more he seeks intimacy in the form of friendship, combat, leadership, love, and inspiration .... [A relationship] is often devoted to an attempt at arriving at a definition of one's identity by talking things over endlessly, by confessing what one feels like and what the other seems like, and by discussing plans, wishes, and expectations ...

Through such attachments, one reaches a relation with others and with oneself. The antithesis of intimacy is the readiness to repudiate, to isolate, if necessary, to destroy the forces and people who seem dangerous to one's own essence (Erikson, 1980, p. 101).

Generativity is the production and care of others, the establishment and guiding of the next generation. Parenthood is not the only alternative. Many other forms of altruistic concern and creativity describe the same kind of parental responsibility. The failure to become generative leads to a feeling of stagnation and interpersonal impoverishment and self-indulgence (p. 103).

"Persons who have taken care of things and people have adapted themselves to the triumphs and disappointments of being." To accept one's own and only life cycle and the people who have become significant to it indicates integrity. There is a new different love of one's parents, free of the wish they should have been different, acceptance of the fact that one's life is one's own responsibility. There is a comradeship with people of distant times and different pursuits that convey human dignity and love. Integrity allays despair which includes a fear of death; one's life is not accepted as the ultimate, along with a feeling that time is too short. Despair is hidden behind misanthropy and contemptuous displeasure; these signify the person's self-contempt as well (p. 105).

In the eight psychosocial stages, Erikson has always been more concerned with sequences than with timing, however, he does indicate broad age bands when the tasks may be completed.

Intimacy is to be mastered in early adulthood, age 20 to 40. Generativity is to be mastered in middle adulthood, age 40 to 65 and integrity in later

ERIK ERIKSON'S EIGHT AGES OF MAN

(CHILDHOOD & SOCIETY p.273)

MATURITY 65→					an early form of EGO INTEGRITY			EGO INTEGRITY vs. DESPAIR
ADULT-HOOD 40-65					an early form of GENERATIVITY		GENERATIVITY vs. STAGNATION	
YOUNG ADULTHOOD 20-40					an early form of INTIMACY	INTIMACY vs. ISOLATION		
PUBERTY 14-20					IDENTITY vs. ROLE DIFFUSION			
LATENCY 10-14				INDUSTRY vs. INFERIORITY	a later form of INDUSTRY			
GENITAL locomotor 6-10			INITIATIVE vs. GUILT		a later form of INITIATIVE			
ANAL muscular 1-6		AUTONOMY vs. SHAME, DOUBT			a later form of AUTONOMY			
ORAL Sensory 0-1	BASIC TRUST vs. MISTRUST	a later form of TRUST	a later form of TRUST	a later form of TRUST	a later form of TRUST	a later form of TRUST	a later form of TRUST	a later form of TRUST

adulthood, age 65 and on. Unresolved intimacy leads to isolation, unresolved generativity causes stagnation, and despair results if integrity is not mastered.

Unfortunately Erikson's theories for adulthood tasks were not extensively studied and there are little data to confirm them objectively; however, one of the best known studies is by Daniel Levinson, et. al. (1978), The Seasons of a Man's Life. He believes the life cycle evolves through a sequence of eras each lasting roughly twenty-five years. They partially overlap; a new one is getting under way as the previous one is being terminated.

Age 0 to 22 - Childhood and adolescence

Age 17 to 45 - Early adulthood

Age 40 to 65 - Middle adulthood

Age 60+ - Late adulthood

An era is a time of life, more broad and inclusive than a developmental stage or period. The sequence of eras provides a framework, an overview. The developmental periods are the details. Levinson says,

> The move from one era to the next is neither simple nor brief. It requires a basic change in the fabric of one's life ... the transition between eras consistently takes four or five years .... This transition is the work of the developmental period that links the eras and provides some continuity between them. A developmental transition creates a boundary zone in which a man terminates the outgoing era and initiates the incoming one. (p. 19)

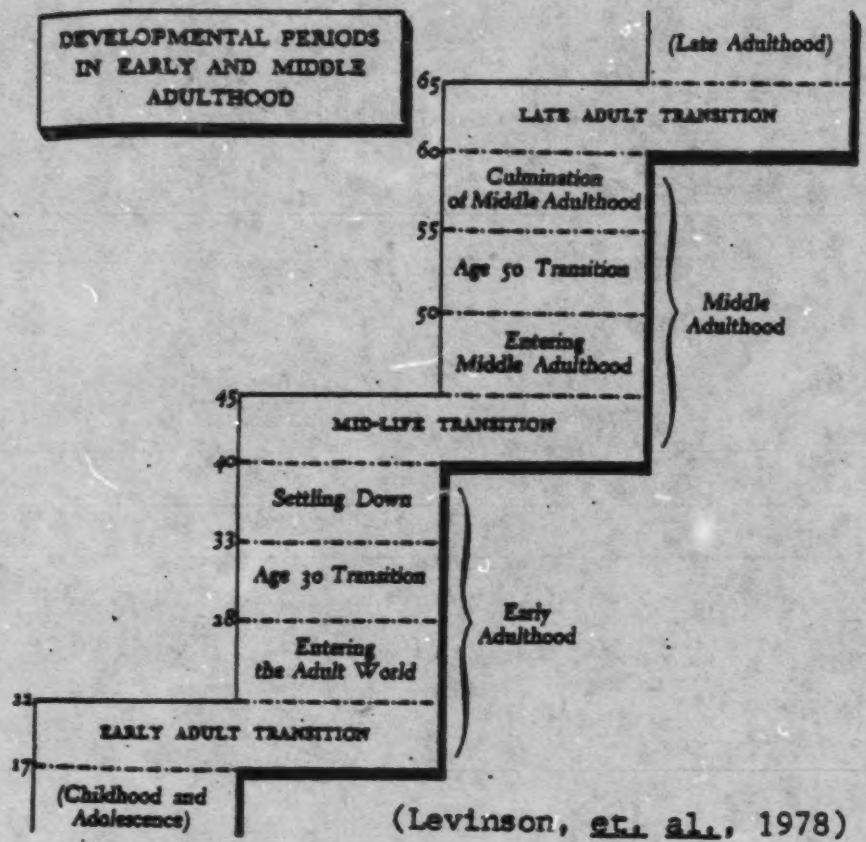
Levinson has found that life structure evolves through a standard sequence of periods, a part of the evolution of the life structure, the basic pattern or design of a person's life. It

> requires us to consider both self and world and the relationships between them. Our study has shown that the life structure goes through a process of development in adulthood .... [to] examine the interrelations of self and world--to see how the self is in the world and how the world is in the self ... (p. 42).

In his longitudinal study of forty men from New Haven, Levinson posits adult life as a series of stable periods (lasting 7 or 8 years) interspersed with transitional periods (of 3 or 4 years). They occur in a regular sequence, and serve as a period of renewal. The transitions, (or the developmental periods) offer a critique of the old life, the opportunity to resolve any age-related issues, and the chance to begin to build a new life structure. During these periods new central issues come into focus which cause different role patterns, feelings, and insights. As one would predict, these different roles, feelings and insights are often uncomfortable for a time. See page 7.

As Gould (1975) described it, "personality evolves not smoothly, but in a sequential pattern that has been likened to a series of metamorphoses occurring over the life span." There are temporary periods of disequilibrium which are necessary to later adjustment. These breakdowns of earlier functioning can provide the basis for new personality growth. Rather than viewing these periods of upheaval as maladaptive, the life cycle perspective highlights their importance for healthy development.

Gould's perspective has three basic assumptions: 1) each stage of life has critical psychological issues that become central focuses for individuals; 2) some stages require major personality restructuring and result in disequilibrium, while other periods show personality consolidation and relative equilibrium; and 3) each stage is sequential, building on the



(Levinson, et. al., 1978)

preceding stages.

In trying to identify developmental patterns, we must remember the tremendous variability among individuals and how it is often easier to see the differences than the similarities. Although development for women may be similar in many ways to that of men, (highs, lows, equilibrium, disequilibrium, marriage, children, aging and changes), there are areas of difference. Motherhood is a unique and central role in many women's lives. Biological, psychological, and social components are involved. Women's psychological state can often be related to the roles they hold or do not hold.

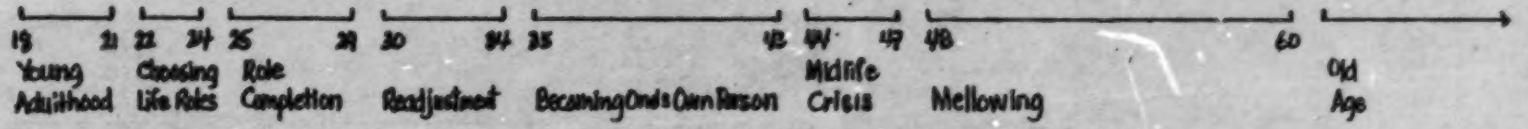
As we look at the stages of the life cycle that Levinson described for men which he believes are similar for women, there are three divisions: early adulthood (17 to 40), middle adulthood (40 to 60) and late adulthood (60 and over). Sales has described women's adult development after Levinson. See page 9.

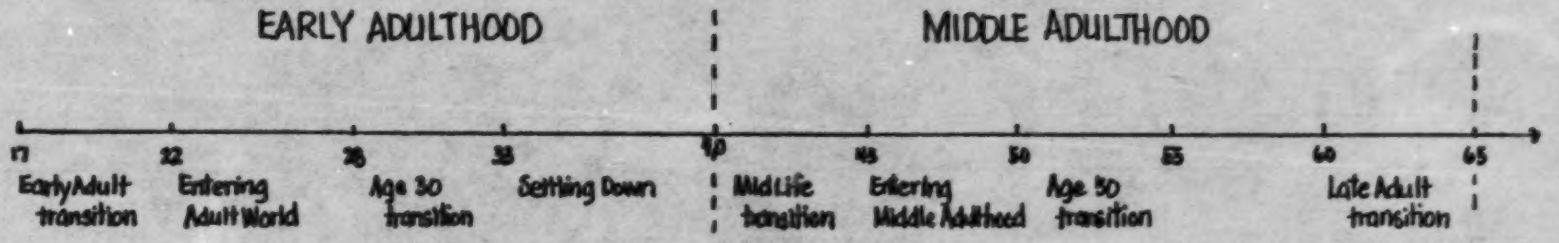
The Period and Age	Tasks
Young adulthood 18 - 21	independence, exploration
Choosing life roles 22 - 24	provisional commitments
Role completion 25 - 29	parental role
Readjustment 30 - 34	rediscovery of self
Becoming one's own person 35 - 43	deepened commitments
Midlife crisis 44 - 47	re-evaluation of priorities
Mellowing 48 - 60	the prime, internally generated
Old age after 60	reflection, insight

It must be pointed out that Levinson's study did not extend much beyond the early 50's of his subjects, so the data are further limited.

STAGES OF THE LIFE CYCLE

Frieze, et al. 1978 p. 189





Levinson, et al., 1978

SEASONS OF A MAN'S LIFE

Since there is so little research specifically about these stages and women's lives, we may find that the theories are not always useful in describing women's development.

As we look at women's lives it will be useful to consider not only chronological time, but also social and historical time. In considering the meaning of time, Neugarten and Hagestad (1976) say,

> in all societies, lifetime, or biological time, is divided into socially relevant units. Lifetime becomes translated into social time, and chronological age into social age ... in considering the life course, the emphasis is on social timetables, and how social age regulates the individual's behavior and self-perceptions. Individuals develop a mental map of the life cycle; they anticipate that certain events will occur at certain times; and they internalize a social clock that tells them whether they are on time or off time. They also internalize other cultural norms that tell them if their behavior in various areas of life is age-appropriate. (p. 35)

The life course is seen as a progression of orderly changes from infancy through old age and age is significant in relational terms and must be considered in the sociocultural perspective.

Age norms create, (p. 42)

> predictable patterns of social interaction. Regularities are produced because norms regarding age-appropriate behavior become established, and persons become socialized so they behave according to the norms.

Some norms are formalized into laws; others are informal and non-institutionalized. These expectations of certain ages at certain points in the life cycle (marriage, birth of first child, birth of last child, and marriage of last child) have been shown by Norton (1974) to vary some depending upon history and yet remain remarkably the same. This suggests that normative patterns exist and stay relatively stable over time.

Neugarten and Hagestad continue, (p. 44)

> Thus age expectations are present in various areas of life and provide a frame of reference in which experiences are perceived as orderly and rhythmical. There are individual differences ... and perceptions varied somewhat by age, sex and social class, but there was an unexpected degree of overall consensus ... There appears to be a prescriptive timetable for the ordering of life events ... there was a greater consensus with regard to age-appropriate behavior for women than for men ... Individuals themselves are aware of age norms ... in their own patterns of timing ... they can report easily whether they were early, late or on time with regard to one life event after another ... Thus, individuals individualize a social clock, and age norms act as prods and brakes upon behavior. (p. 44)

The age norm system also creates an ordered and predictable life course. It creates timetables and sets boundaries for acceptable behavior at successive life stages (p. 45). Unexpected events or events that are too early or too late are perceived as crises.

Historical time does affect age norms. Economic fluctuations affect birth rates as well as opportunity structures, thus affecting the timing of both family and work sequences.

Elder (1974) has extensively studied the family and work sequences of persons who were growing up during the Great Depression (in terms of costs and effects). He noted significantly different circumstances within families depending upon the amount of economic disruption the family sustained, and the age and sex of the youngsters involved. He viewed the results of this participation as beneficial and stated:

> From a one-sided dependency relationship upon parents, young people were changed to persons more self-reliant with concern and care for family needs (p. 66). To engage and manage real-life problems in childhood and adolescence is to participate in a sort of apprenticeship for adult life (p. 250).

Often adolescents were contributing to the family with outside jobs that added financially or to needs within the home. Teenage boys more often

found work outside, while the girls' contribution to the family was usually inside the home.

Increased self-esteem was a by-product of this experience. (This was not true for younger children whose age limited their contributions to the family. The opposite effect was noted.)

From this types of data Urie Bronfenbrenner (1978) concluded that "the development of the child is enhanced through increased involvement in responsible, task-oriented activities outside the home that bring him/her into contact with adults other than the parents" (p. 282). In addition to differences in perception related to timing of events, one's sex has a tremendous effect in numerous ways.

Some of the newest research on women, found in Dorothy McGuigan's Women's Lives (1980), describes the complexities found among women.

> In astonishing ways certain major themes occur and reoccur in the findings of the nearly fifty scholars from a dozen different disciplines whose work is included in this book. Again and again these themes reinforce one another across disciplinary boundaries: the striking complexity of women's lives, in which love and work interweave in intricate sequences and patterns ...
>
> ... perhaps women's development can better be envisioned as a braid of threads in which colors appear, disappear, and reappear. Jean Manis ... notes the astonishing variety of patterns with respect to the actual chronological sequence in which they have finished college, married, worked, stayed home, gone to graduate school, returned to work ... including several transitions into and out of the labor force ... Rosalind Barnett and Grace Baruch conclude ... despite the stress and conflict of role overload, most women find the carrying of multiple roles to be on balance, positive.

Other writers describe the dominance of relationships and of caring in women's values and decision-making. Carol Gilligan (1980) says women think differently. In their self and morality, they want more information

to better study the contextual relationships and consider the consequences. Integrity and individuation take a back seat to issues of responsibility and care. Judith Bardwick finds "significant gender differences in the stages of men's and women's adult lives, and to the relational character of women's adolescent dream ... In addition there are changes brought about by the women's movement within various age cohorts of women today," as described by McGuigan in her introduction (p. xii).

Work outside the home seems to bring a sense of well-being to many women depending upon their own view of themselves at any certain stage. For work outside the home to be combined with motherhood, flexibility and adaptability are constantly needed by the women and the men involved with them.

The theories of Erikson and Levinson and the new findings by other researchers will be the foundation for studying the themes of Charlotte Zolotow's life and her children's picture books. After exploring this there will be a more specific discussion of adult development theories and how well they describe and help us understand this woman's life.

The Apple Tree

Near that rusty
railway track,
an ugly junky scene,
blooms a little
flowering tree
radiant as a queen.

Charlotte Zolotow

All That Sunlight

It was on June 26, 1915, that Charlotte Zolotow was born, the second daughter of Louis J. Shapiro and Ella F. Bernstein. Six years earlier to the day their first child Dorothy had arrived. In the family the story is that when Charlotte was shown to Dorothy and told that this was her birthday present, Dorothy burst into tears saying she would rather have a tricycle.

At that time Charlotte's father was a lawyer and the family lived in Norfolk, Virginia. According to Charlotte,

> My father was a great defender of underdogs not only as a lawyer. Whether they were or weren't, if they appeared to be an underdog, he would give all his support and sympathy to them. He was a champion of lost causes.[4]

He did not always work as a lawyer, but was later vice-president of several firms and occasionally tried starting his own businesses, including one when he was 70 years old.

> He was an inventor, too. He invented a lot of crazy little machines which were later picked up by large companies. He loved to fiddle around and put together things that seemed unrelated and make something new out of them. He loved to work with his hands. He built me a beautiful doll house and carved all the furniture for it when I was a little girl. And at one point, when he was studying law (he put himself through law school at night), he ran an antique furniture reproduction business where he reproduced pieces even down to the wooden pegs. Some of his pieces became museum pieces, and were photographed in several books on antique reproductions. He built all my mother's dining room furniture, her whole dining room set, but when we moved to apartments this great southern home kind of furniture didn't fit. He really was an interesting man and in a very quiet way, a quite unusual man. He was very quiet, but very friendly.[5]

He was a deeply devoted husband and wanted very much to please his beautiful wife.

Charlotte's mother had quite different values than her husband. She was the one who articulated the family expectations and opinions.

Charlotte described her:

> She was quite beautiful and loved clothes and dressing and had beautiful taste in everything. She had a flair for the dramatic. I always thought she should have been an actress. She was one of the first suffragettes. She marched in one of the early suffragette parades. She also was a southern belle. She had a lot of contradictions. She never taught my sister or me to sew or cook or anything of that sort. She expected us to have people "to do that." She had most of the southern belle's values about women and what they ought to be like. On the other hand, she was a very sensitive woman and a lady who lived out of her times. Had she lived today I think she would have been a very successful actress.
>
> She came from a little town in the south where embroidery, handmade lace and buttonholes were important, as well as good manners, consideration and kindness. It was very tough on her because she was a very dynamic lady, with a personality not at all a southern belle type. She tried to bring up two daughters who were. My sister and I turned against spending that much time on clothes as a result of her dedication to it, I guess. We had more internal values.[2]

In discussing the emotional climate of her parents, Charlotte said, "My father was very affectionate in every possible way. My mother did not kiss us. She did not approve of that kind of demonstrativeness."[3]

Charlotte and her older sister, Dorothy, have lived very different lives from their mother. Both have had careers in the publishing field. As Charlotte describes Dorothy:

> She always has been an exceptionally beautiful child and woman, a lot like my father, with big blue eyes and a lovely round face and beautiful skin. Even today she's in her 70's but people stop and look at her on the street. She's quite lovely. Dorothy wasn't interested in dolls but she was just all around good at everything. She was good at math, good at writing, good at sports, good at getting along with people, good at dancing, good at swimming. She claims now that I exaggerate, but at least she did it all socially and acceptably which I did not. And she was always very popular. People have always loved her and still do. She's one of the most popular people I know. I always say it's amazing that I didn't grow up hating Dorothy because she was so marvelous, except she was so sweet.

> There was nothing to hate about her. She was sweet and thoughtful and very generous and warm-spirited.[4]

The family moved from Norfolk to Detroit when Charlotte was about 2 years old where her father became a vice-president of an automotive supply firm. This was just the first of many moves, for Charlotte's mother was a very restless woman who always believed that great things would come with each move.

The family was living in Detroit when Charlotte entered kindergarten. By this time she had learned how to read.

> I really taught myself, sounding it out, pestering everybody to death about what sound that made. It was sort of a phonetic system that I worked out. I would ask anyone who was around. I don't remember my mother being proud. I think she was glad to have something to keep me quiet and occupied. I was always wanting something to do. I was sick a lot, as a child, and always under foot.[5]

> I loved reading and loved drawing and did both constantly. When grownups asked what I wanted to do when I grew up, I always said I wanted to write books and draw my own pictures for them (Fuller, 1963).

After they had been in Detroit about 4 or 5 years, Charlotte's father decided to go to California to defend a client in a murder trial. The expectation that this would take about six months was wrong. Charlotte, Dorothy and their mother returned to Norfolk, as they did in summers, but as the trial dragged on and on, Charlotte's mother joined her husband in California, and Charlotte was sent to Kingston, New York, to live with her mother's sister. Dorothy stayed in Norfolk with an aunt who had three children, one about Dorothy's age.

Charlotte wasabout 7 at this time and the only child in the household. The aunt's children were grown, and she was married to a rabbi who was not

very responsive to a young child. Charlotte felt she was very much in the way. The one pleasant part was that it was a reformed temple and Charlotte was able to decorate the altar with flowers. "That I loved!" she said.[5]

When the California trial was over, almost two years later, the family moved again, this time to the Boston area where Dorothy had been accepted at Wellesley, although only fourteen at the time. Her mother was very proud of her. Dorothy lived at home the first year because she was still only fifteen when she entered as a freshman. The other three years she stayed in the dorm.

The family home was in Brookline, at 22 Alton Court, a lovely neighborhood at the time. Charlotte describes herself at about age 8 or 9:

> I was not a conversational child. I was nearsighted and wore heavy glasses. I had to wear a brace on my back most of my childhood and braces on my teeth and generally was an unpleasant child to look at, I think. I was very withdrawn, indrawn, shy. When I bent over the brace stood straight up. They didn't have these foam rubber things, then. The kids used to think it was terribly funny. So I stayed apart most of the time. That's why Pudgy [her dog] was so important. Pudgy was my friend in elementary school. I don't know that I actually spoke to her, but she was just a marvelous companion.[4]

It was after living in Brookline for about a year that something very important happened to Charlotte. She was in 4th grade and Miss Banford was her teacher.

> Miss Banford was tall and skinny and she smelled of lavender. And since I was nearsighted I always sat down in the front row so she stood in front of my desk when she was talking to the class. I used to think that was such a lovely fresh beautiful scent! The fact that she was interested in my writing showed me I could communicate, that I was reaching somebody.[4]

The first taste of literary success was a story written in first person as by Charlotte's Boston bull terrier, Pudgy. It "taught me the delights of

composition and of external renown. I have the paper still, yellowing at the edges and written in a handwriting that has improved and a spelling that has not." (Herald Statesman, November 4, 1974) "In the story Pudgy talked about meeting me and what he thought I thought and what the grownups around thought. I haven't re-read it in years. I have it at home."[4]

Wintle (1975) quotes Charlotte: "I was very shy and found it difficult to talk and writing was a way of reaching out to people I couldn't manage otherwise." In Hopkins (1969) she says: "Actually, all I could do was write. I couldn't add or subtract, nor could I remember names and dates!"

During this same time Miss Banford encouraged Charlotte to enter a story in a contest sponsored by the American Girl Magazine.

> Without Miss Banford I never would have had the temerity to submit the essay to the American Girl essay contest. I had a collection of China dogs and each of them was named after the Terhune and Bobby Atkinson dog stories. I loved dog stories. Each of the dogs was a character from the books. It was a very corny little girl essay but they were quite taken with it. And they sent me a silver pencil.

Dorothy completed Wellesley and by this time their father's business in Boston was not doing well. They moved to New York and no longer had servants in their home. It was 1928. The move occurred when Charlotte was in junior high school. It was there that Charlotte remembers having friends. However, she didn't really confide in them.

> I didn't talk about my writing with my friends at all. My writing was very private. I was able to get other student writers to talk to me as an editor. Even as early as high school I could project what I wished somebody had been saying to me and do it for other people editorially. I didn't talk about my writing with Dorothy either though she used to correct my themes for spelling and punctuation all the time. She was

> much better at it than I. But the content was always totally private. The only way I had of putting it down was to write it, and not talk about it.[4]

In New York Charlotte went to public schools as they lived at several addresses on West End Avenue, then a lovely residential section. Later they lived on East 72nd Street.

> As I drive from Hastings I pass the places I lived as a child. I am always saying, "We lived there. We lived there. We lived in that building." Mother loved a new apartment building. She loved the smell of new wood, and new houses going up. Even if it were the same city she wanted to change residences. She enjoyed arranging the furniture and getting things settled.[2]

For high school Charlotte entered Hunter, the high scholastic school. It was so overcrowded that they used bullhorns in the large classes to be heard. At that time it was located near 42nd Street. Eventually Charlotte became ill, perhaps related to the noise, crowding and stress. The doctor recommended that she attend a smaller school. She was accepted as a scholarship student at Riverside, a small private school. Here she edited The Arrow, the school literary magazine. Charlotte remembers there were just four in her graduating class in 1933.

By this time the Depression was deeply affecting many people, including Charlotte's family. In discussing this, Charlotte says:

> It's almost as if Dorothy and I were from two different backgrounds. My sister's crucial period of life was when we were quite affluent. Afterwards we never had that much, so my adolescence was based on a quite different background. My mother could cook but she didn't think ladies should. She herself was not equipped to live this way. When she had to do the dishes she didn't want us to help her because we were marriageable ladies and we had to have nice soft hands. She should have been a career woman. She was highly emotional and nervous and had all these southern standards that she tried to live up to and it just didn't work.[3]

Charlotte was accepted at Bennington but there was no way her family

could afford it. Dr. Wells, head of Riverside School, was a friend of Dr. Alexandria who started the experimental school at the University of Wisconsin. Dr. Wells thought that given Charlotte's talents, that would be the logical place for her to go. Charlotte received a writing scholarship to Wisconsin and entered in 1933.

> The experimental school was closed down by the time I got there. (Maurice, my future husband, who was a year ahead of me, was there when it was still going.) It was a beautiful experiment, but it fell apart because not too many kids had the discipline to do it all on their own. Even in my day if you went on an honors program you did most of it on your own. It was a very progressive school and very John Dewey-oriented. I still can't spell, but they accepted what I had to say and the way I said it and didn't make a fuss about the other aspects. There were a lot of great teachers. Helen W. White, to whom I dedicated When I Have A Little Girl* was my teacher.
>
> Of course, it was known as the sexual hotbed of America. I don't think my parents knew this. But in the girls' dorm we had to be in by 10 o'clock. The lights would flash and all the boys would have to go home. (They were never allowed anywhere except the public parlours.)[3]

Charlotte's meeting of Maurice occurred like this.

> I met him in a class in French lyrical poetry. He sat about two rows ahead of me. He recited poetry beautifully and spoke French beautifully and had long very graceful fingers and he used them when he was reciting. I couldn't see his face, just his hands and hear his voice. He was a very erudite young man. He knew more than the professor about some of the writers. And we met going out of class one day, and we went together for four years.[7]

At the University of Wisconsin Charlotte took all the required courses during the first three years and had planned to take all the electives she wanted the 4th year. Her parents met Maurice one summer and didn't think he

*An annotated list in chronological order is found beginning on page 74.

was right for her at all. So strong were their feelings about this relationship that they refused to let her return to Wisconsin for the 4th year because Maurice would be there. Instead, Charlotte's mother took her to California to introduce her to any and all boys who would be suitable.

> It was a miserable year. Mother and I used to sulk at each other a lot. But Maurice and I had a constant thing of special delivery letters and long distance phone calls and all that sort of thing always going back and forth. If anything, the separation made the relationship stronger.

If fact after they had been married two years,

> a letter was delivered to us which apparently had gone down by plane. We read this letter and apparently we were in the midst of a fiery discussion. It was from Maurice to me in answer to something, a nine page passionate letter full of beautiful phrases and poetry quotations. And neither one of us could remember what it was about![3]

After that year in California Charlotte and her mother returned to New York where her father had stayed. She and Maurice wanted to marry, but the Depression was still present and neither she nor Maurice had a job. They went through the yellow pages and Maurice found a job in the B's with Billboard magazine and Charlotte, in the C's at Collector's Book Shop.

In an interview with Wintle (1975) Charlotte said:

> I preferred children's books or poetry. The bookshop I worked in specialized in American poetry--the first editions of Hart Crane and things of that sort, which fascinated me. The man who ran it said I'd do better to spend my spare time practicing typing than reading the books. My sister worked at Harper's though and an opening came up. I think the salary was $12 a week which was two dollars more than I was getting at the store.

At Harper's Charlotte was a stenographer, an assistant to an assistant in the adult department. She had not been at Harper's long when a children's

book department was established with Ursula Nordstrom in charge. The way Charlotte came to work for Ursula is interesting.

> I had lunch with her and tried to persuade her to do some Emily Dickinson for children. I think it must have been the way I spoke that persuaded her to take me with her. That was one of the loveliest things that ever happened to me in my life. (Wintle 1975) I was Ursula's editorial assistant. This brought me into contact not only with her own original and fascinating mind and approach to children's books, but with the books and illustrations as well. I loved it all. (Fuller 1963)

"When Maurice got a raise to $25 and I got a raise to $15, we got married."[3] It was April 14, 1938. Charlotte worked that day and Maurice came to pick her up. As they were about to leave her parents stopped her at the front door and told her that it was not too late to change her mind. They did not attend the wedding which was on a Friday at the rabbi's home in Mt. Vernon. Although her sister Dorothy did not approve of Maurice either, she did attend their wedding.

> In those days we worked six days a week and so both of us had to go to work the next day. It really <u>was</u> the Depression![3]

In her job as editorial assistant to Ursula, she describes their early situation:

> Children's books were considered one of the lesser parts of any publishing program in the early 40's. But there we were. Three people. Three typewriters. Three phones. Three desks. The three desks were all in a not too large cubicle. And the three phones were the standup kind. If one of our three phones rang more than once before anyone answered, Ursula would shout, 'For God's sakes, answer! It may be Mark Twain!'
>
> This expectation that some wonderful author or artist was on the way to us, was and is the working principle of a department which operates on the premise that publishing good books for children is one of the most rewarding ways of life. It wasn't just the phone calls we reacted to.

> It was every manuscript that came in over the transom or otherwise. It was every author or artist who walked in off the elevator with or without an appointment. We had to be alert because then, as now, really gifted people who have a line to their childhood are hard find.
>
> Back in those early days ... we began our tradition of seeing everybody, because even if the book in hand was not right, talking to the person, we could pick up on those who did have some direct line to their childhood ... We thought of our unsolicited manuscript pile, not as a slush pile, but a discovery pile and if Mark Twain didn't phone or come off the elevator ... some other people did. (Stanford University speech, September 15, 1976)

Each year they receive about 7000 manuscripts for the 70 books published. (Time, 1980

The story of Charlotte's first published book, The Park Book, is unique. She and Maurice lived near Washington Square Park and Charlotte had an idea for a book about 24 hours in a park.

> I gave a long memo to Ursula about a book I thought Margaret Wise Brown could do. As Ursula didn't quite see what I was after she asked me to expand it a little more. I went into a little more detail ... After Ursula saw the proposal she said, "Charlotte, you have written a book. Margaret will get her own ideas." (Hattiesburg, Mississippi newspaper, March 1970) The book was actually contracted for in 1942, but it took time to get H.A. Rey's illustrations. The book came out almost simultaneously with my pregnancy.[1]
>
> Charlotte continued, This is what I mean about Ursula--she looks for talent anywhere. If she sees anything that has any kind of beauty or poetry or fun it it, she zeroes right in. That's what she did with me--and thank God. It's been a lovely experience.
>
> She is a unique person, an absolute genius. She combines the ability to spot even potential talent with being able to draw it out of the person ... when she's working with a writer she won't tell you what to do, which is what a lot of bad editors do, but if there's a weakness in the manuscript, she'll keep asking the author what he was trying to do at that point ... I've learned a great deal both about writing and about editing from her. She has the ability to work with young editors. She allows them the same freedom that she allows young authors. She allows

> them to work at their own pace, and she allows them to make their own mistakes, so they can learn from them. She never wants her juniors to become stereotypes or copies of herself. (Wintle 1975)

In discussing her first jobs Charlotte said: "I desperately wanted to write. I felt I was just marking time until I could write." Nevertheless, Charlotte loved her work at Harper's and she described Ursula's reaction to her quitting in 1943 to raise a family.

> Ursula didn't see any reason why I should leave to have my babies. She thought I should just have them and stay on here.[2]

Charlotte and Maurice had been married almost six years when their son Stephen was born, March 30, 1944. During the first year or two of being at home, Charlotte worked for her husband, also a writer. She did some editing, but mostly typing, filing, and keeping track of appointments. Part of his work as a drama critic involved attending plays three of four nights a week and Charlotte would accompany him.

They still lived in the city at that time and Charlotte continued to write, as she had always done.

> I keep a journal and notes. I have piles and piles of unpublished things, in fact, more unpublished than published. My motivation and goals for writing have not changed much over the years. It's something that I want to get down the way I see it ... perhaps quite differently than the way others see it. It's often a form of catharsis. It's really a matter of getting it out the way I feel it ... a matter of self expression ... getting back to the child that you were with your adult knowledge and trying to say something.[1]

For Charlotte these years clarified for her the differences between writing and editing.

> They are completely different sides of yourself. In editing you are drawing out other people. In writing you are drawing out of yourself. In editing you turn

everybody else off and are open to what's inside of you.[1]

Charlotte said, "After I had Steve I didn't want to have another child in New York. It's a terrible place to raise babies ... And I thought it would be wonderful for my kids to grow up and go through the same school with the same friends."[2]

In 1951 when Steve was seven the Zolotows were finally able to fulfill Charlotte's dream of putting down roots out of the city. She felt strongly about living in a city, "They are ugly and dirty and there are no flowers and no trees!" (Hopkins 1969)

The Zolotows found Hastings-on-Hudson and for the first year rented a house there because Maurice wasn't sure he would like living outside the city. Then they bought the large old house on Elm Place where Charlotte still lives today.

"The house is 70 years old, not old enough to be an antique, but old enough to need many repairs," she laughed. She loves to garden and has her own herb garden where she grows dill and parsley, a vegetable garden, and a flower garden. "It's hard for me to choose between growing vegetables and growing flowers. I love them both. I love anything that grows." (Hopkins 1969)

In 1952 Charlotte published four books and on November 25 their daughter Ellen was born. Stephen was eight years old and a very active child. "I managed to continue to write despite pots boiling over, poodles barking, Maurice working in the attic and my two children running underfoot." (Hopkins 1969) She described balancing her writing with the family: "Well, of course, the family needs were immediate and always took precedence over

my writing. I could get a half an hour in here and there during naps, late at night, while sitting waiting for the wash to come out."[1]

> Books took form from bedtime stories I told Steve, from experiences I had with him, and the revelation his own very individual way of surveying experience was to me. My daughter Ellen, who is seven years younger than Steve, has again her own way of seeing the world and it is so fresh and poetic a way that she has opened up for me not only the universe in her own terms but--the past recalled--memories of my own childhood that I have otherwise lost.
>
> So it is really out of my contact with Steve and Ellen, with their friends, with the deepened perceptions and awareness children bring to people involved with them as well as out of my earlier feeling for the spoken and written word, that my children's books have come. (Fuller 1963)

But Not Billy followed the author's experience as a new mother. Subsequent books such as The Quiet Mother and the Noisy Little Boy and The City Boy and the Country Horse also found their impulses in her experiences with her son. One of Steve's favorite bedtime stories became Indian Indian. Reminding a boy to say "please" brought forth The Magic Word. The renewed awareness a mother gains from a leisurely stroll with her toddler (that was Ellen) is delightfully treated in One Step Two... (Froese 1955).

The Storm Book came after a young friend of Steve's was visiting us in New York when a very bad storm broke out. "The child was petrified. I held her in my lap, comforted her, and whispered things such as 'Look how pretty it is,' and 'It will be over soon.' I loved storms as a child. I guess I wasn't smart enough to be afraid of them!" (Hopkins 1969) Charlotte confided that the book "didn't help the child much, but after that I couldn't get my own two children to come indoors when it rained." (Willis 1966)

In describing her feelings at staying at home with the children

from 1944 to 1962, Charlotte said:

> I loved being at home, but I can't say my self-esteem was very high. There was so much I wanted to do and I didn't do any of it very well. We were going to the theatre every night. I was with the kids all day and trying to run the house. I wasn't doing any of it as well as it should be done.

At a young age Charlotte had decided about the kind of mother she was going to be.

> Quite early on whenever my parents did something differently than I hoped they would do I would say to myself, "When I grow up I'm going to be a different kind of person!" Instead of duplicating the situation I decided to do just the opposite, to lean over backwards to make sure you don't do to your child what upset you as a child. It is often not wise. It is very often wrong because your children may need very different things. The things I did for them that I wanted done for me were probably often things they really didn't need. All solutions need to depend on the people involved. It is very hard to be a good parent, the hardest job in the whole world![6]

While Charlotte was at home being the traditional wife and mother as well as continuing to write and publish children's books, financial pressure motivated her to seek a return to Harper in 1962.

> Maurice was making a very irregular income and we had kids heading toward college. We had immediate bills that had to be paid. As a free lance writer he made enormous amounts when he sold his articles, but there were long hiatus periods when he was working on something. If he got one, the advance was usually long gone before the final thing was in and the next payment due. So there was never any very good financial planning on anybody's part. It's really a gambler's life.
>
> We had times in our life when we had to shop where we had credit because we didn't have enough cash to go to the A and P.[7]

When she returned to work, she felt she was fortunate that Ursula Nordstrom was still there and knew what kind of editing she could do. She

said, "Ursula was thrilled when I came back to work. She had always been my editor at Harper's and earlier had been my mentor. Now, we were more like peers."[6]

Charlotte returned to work with ambivalence. She loved the work at Harper's, but felt badly about leaving Ellen who was only 10 years old.

> So I arranged to leave the office fairly early. I wasn't on a full day. There was just about an hour's lapse between her getting home from school and my being there. And Maurice worked at home. He wrote upstairs. Maurice would have preferred my being home obviously. Things ran more smoothly. So did Cres (Ellen), (prefer my being home) definitely. By that time Steve was really independent. And I was back for dinners and all that kind of thing.[2]

When queried about whether she had any support for the complexities of being a wife and mother while working, she said,

> I don't think anybody thought much about it except me. Nobody really thought in these overview terms back then about support or not support.[2]

In the 1950's Charlotte's parents had moved to California and the contact, though not frequent, included family dinners and such. The relationship between them ard Maurice was strained. Her parents never understood Maurice; nor, he them. The contact between her children Stephenand Ellen and their grandparents had also been sporadic, but each had had some special times of warmth.

> Ellen had a special relationship with her grandfather when we lived in California while Maurice was doing the book on Marilyn Monroe.[6]

Steve's special times were when they lived in New York up to the age of 7 and after he'd been in college and the army. Charlotte described her father's efforts:

> He tried hard to understand and be very open to all the new kinds of ideas and values that Steve was espousing.[6]

Charlotte's mother was a difficult woman but when she died, after sixty-six years of marriage, her father was despondent and lonely and died himself three months later. From the intensive care unit, he was still sending out messages about how to run his business, however. Her parents were about 83 when they died in 1964.

In 1965 Charlotte was named senior editor at Harper Junior Books. During the time that she was editing at Harper, she continued to write, as well as to be wife and mother. Twenty-three books were published during the years between the time she returned to Harper in 1962 and 1969. During this time the marriage began to disintegrate. Charlotte does not provide much information about the details that led up to the divorce in 1969.

Three years earlier Maurice and Charlotte had separated. It is not clear how much alcohol had to do with the marriage breaking up. It was said that although Maurice drank heavily he would continue to be fun and witty and no one realized there was a problem with alcohol for a long time. Broken promises, especially to the children, became a problem. He would promise something, but then not remember it later. Alcoholics Anonymous was used, but at first the acceptance of something which seemed so simplistic was very difficult for an intellectual like Maurice. He had a long tough period when he was drinking a great deal and not publishing at all.

To this day, Charlotte and Maurice are still friends and keep in touch on the phone once or twice a week. He lives in Hollywood now and is a prolific contributor to popular magazines, often writing about people in show business.

Charlotte discussed their friendship.

> So much of our frame of reference is the same. We were married for 31 years. We met in college and love a lot of the same literature. We're both writers. We have a lot in common and in some ways, the same values.[1]

When asked if she might remarry someday, she thought a moment and then said, "I think I've lived alone too long and so has he. We still enjoy being together."[3]

She spoke of living alone.

> It's the small things you want to share--like "I turned my ankle on the way home" or "I saw the first tulip" or something like that. And there is no one there to share those with.[3]

The divorce and Ellen's first marriage occurred almost at the same time. She discussed the "empty nest."

> It was a very rough period. I don't know that it was so much her leaving as it was the whole change in life style for me. A total upheaval. Ordinarily when your children leave you go along pretty much as before. but this was a total upheaval. Maurice was gone too. A completely new life style had to be found.

The "empty nest" actually occurred in some ways before Ellen was married and the Zolotows were divorced. Ellen went to a private boarding school, Stockbridge, in Massachusetts, after she had been unhappy in Hastings schools. Since Ellen was married in 1970, she had probably been away from home one or two years before that. With Maurice living alone in New York in 1966, Charlotte was the only one left at home. Charlotte described this as a terrible period.

> This was a very rough period because of the change in life style for me. It was a total upheaval. Not only with Maurice gone, but I was giving up an entire life style that I had liked. I loved going out and being involved with people in the theatre. Maurice

> was still doing all that we had done together and I was alone and not doing it. It was a terrible time ... of being lonely and frightened.[6]

Her involvement with Maurice had been also with his work, as well as the person.

> Earlier I often went on interviews with him and I was close to and took great pride in his work. He's a very spontaneous writer. He was and is a marvelous biographer. He can capture the life and spirit of the stars. He was one of the first writers to explore their childhoods and their lives offstage. He loved to do behind the scenes' stories too.

When asked if she felt she had had a midlife crisis, Charlotte said,

> I have one almost every week. Things shift so. At the close of the day when one sometimes feels completely overwhelmed it leaves one looking for some answer. Of course, once you're questioning and searching you are always searching. It goes on constantly whenever there's a quiet moment.
>
> And I don't always feel on top of it by a long shot. There have been some terrible periods. I try to camouflage.[2]

When asked if she writes more during these periods, she replied,

> I think any intensity, whether it's despair or joy, will come out in writing, but it's the intensity that leads to the writing, not the quality of the mood.[2]

When asked what period she felt had been her prime of live, Charlotte replied that she didn't believe that happened. "On certain days you are at your prime, marvelous things happen! Then the next day you are in despair."[6]

The family contact is still frequent. Charlotte sees Cres* two or

*When Ellen was married in 1970 Both she and her husband, Mark Parsons, took complete new names, first and last, Crescent and Crispin Dragonwagon. Since Ellen meant 'queen' and Mark, 'warrior' they became 'growing' and 'curly headed one'. Dragonwagon was used when time became short and no good combination of their other names had been found. Charlotte describes it now as a bit of a 'tired joke'.[3]

three times a year. There are phone calls and letters in between. Cres to Ned Shank, a historic preservationist lives in Arkansas, has been remarried, and continues to write. She has published six or seven books, mostly for children, and just recently finished a collaboration with Paul Zindel on a novel about a runaway teenager. Steve has been a financial analyst, but is now a professional backgammon player and travels around the country for tournaments. Charlotte sees him every couple of weeks and they keep in touch by phone.

Charlotte gives this background:

> Maurice is no better at math than I. To this day, neither of us is very good at simple adding and subtracting and that's why it's such an oddity that our son Steve is a mathematical genius.[7]

She describes her important relationships now besides those with her immediate family:

> I do have close very good friends out in Hastings and I hold onto relationships for a long time. I still have college and high school friends--not many. It's not an extensive group, but it's very intensive.[2]

> To me, editing somebody is like being friends; because to edit them you get involved in their life, and real writing is always a part of somebody's life. You draw on what you know about them and help them integrate that into the writing.
>
> Early on, most of our friends tended to be writers. They always loved to get my opinions on their work. Before anybody officially said I was an editor, I had a critical instinct for where there was a weakness. Even in high school. I liked to draw people out for their personal feelings on the page.[2]

After the divorce and "empty nest", Charlotte published 18 more books. In about 1973, Ursula Nordstrom took an early retirement in order to spend more time in Connecticut. She continued as a senior editor with the authors she had always edited and supervising her line of books. In 1980, Ursula

became a consultant. She is sent an occasional manuscript for her advice and guidance in this capacity.

Charlotte was not immediately made Editorial Director when Ursula retired in 1973. Someone else had the job for three years, but it was not working out well and Charlotte accepted the job in 1976.

Her production of books has clearly declined since she has had this job. In fact, she will be having a sabbatical leave from July 1981 to January 1982 to work on a sequel to An Overpraised Season. It is to be another anthology of short stories this time about the harm done when pain and loss are not dealt with openly. Early Sorrow is to be it's title.

The relationship and feelings for people at Harper's are strong. Charlotte still works with some of the same people who were there when she first came to work. She discusses her present job.

> The executive thing is an outer stamp. I actually tried to avoid the executive end because I'm very poor at business. I hate business details. I'm very poor at math. I hate budgets and corporate planning and things of that sort.
>
> What I do like about being an executive is the personal thing with the department. I have about 57 people that work here and I do feel I bring some sort of extended family feeling to the group which is very important in today's corporate world.
>
> Our department is more or less an oasis in the middle of all this getting bigger and taking over other publishing houses. Although we have acquired two new children's lines, Crowell and Lippincott, I didn't want to take those on editorially. There was no way I could do a decent job and handle that many books without delegating. So we have separated editorially and those are completely in somebody else's hands.[2]

These busy days she likes nothing better than to stay at home in Hastings or when she has the time to go to the farm her sister, Dorothy, owns

in Vermont. The travel that is involved in the job is all the traveling she wants to do.

Since becoming Editorial Director, publishing her own writing became awkward for everyone. "I must suffer revision and rejection like every other author. My work goes through other editors and not all of it makes the grade," she said in Mancewicz in 1977. However, she has published five more books since 1976 and several earlier books have been reissued with new illustrations as well.

Two very special honors came to Charlotte in 1974 and 1975. The first honor was to be the sixth person in the history of Harper's to be given the Harper Gold Medal for Editorial Excellence. When asked whether that or receiving the Christopher Award the next year for My Grandson Lew meant more to her personally, she said:

> I never thought of comparing the two. They're such totally different things. One is for me as an editor. I was very pleased that the house of Harper recognized that I had something exceptional beyond being a good editor.
>
> The Christopher Award isn't even necessarily for fine writing. It is for an ethical quality and an approach to life. I was very glad that they picked up on the fact that I do have a very strong personal ethic about relationships with other people.
>
> One was a professional satisfaction and pleasure. The other was a pleasure they found in my book that I didn't come out and say openly, but that underlies most of my work and all my reason for writing ... based not on the quality of the words, but on the quality of the feeling. And that, of course, was a recognition of me--the very internal me--which I loved.
>
> But the Editorial Excellence is something to get. And to get if from Win Knowlton, who has a very superior mind, was just lovely. It meant they did see a difference between what I was doing and the other editors around were doing.[4]

When someone considers herself an author first and an editor second, one wonders why she continues to work as an editor. Liebrum of the Houston Post tells us, "Ms. Zolotow has never considered quitting her regular job to write. I think it must be terribly hard to write when you know you've got to turn it out because you need the money. I think my writing would suffer."

When asked if she were independently wealthy would she have returned to editing, she said that she would stay home and write. "I never planned to have a career other than writing."[6]

At a speech before the Stanford alumni in the fall of 1976, Charlotte discussed editing and writing:

> ... It is not the editor's job to suggest ideas, but to listen to what each author wants to say and see that he says it in the best way possible for him ... Good books don't come without the author's compelling desire to write them ... Editors have an openness to talent and how to treat it, the ability to coax latent talent to fruition. They understand that it is the whole person we must respond to ..." Editors must listen with all their senses and try to react as creatively as possible to the ideas of the truly creative person.

In talking about her craft, Charlotte noted:

> In some picture books there are just a few words on a page. But the brevity makes it harder to write. The ability to conjure up a great deal from just the sound of a word and its relation to the others in a sentence, the gift of evocation and denotation, is special to the poet, and the child. (Stanford 1976)

Over the years her books have received other professional acclaim: two Caldecott Honor books, five American Library Association Notable Book mentions, as well as the New York Times and New York Herald Tribune recognition as fine children's literature.

Charlotte Zolotow has written more than sixty picture books for children in the 37 years since her first book was published. Some of them have done what she wanted them to do more successfully than others. She speaks of them:

> The Sky is Blue is one whose theme I have always felt very close to. It is my deep conviction that some things are always the same. Although the theme may be a bit frivolous, May I Visit? is one that says a lot about how I feel. River Winding is one I'm fond of, although there are some poems that I think are better that have yet to be published. Do You Know What I'll Do? has always been one that did what I wanted it to. When the Wind Stops is an important idea that nothing ever really ends, either in life or with materials, but has a beginning in another way. Say It! is one I especially like.[5]

> A Father Like That came out of a deep feeling that kids so often have no parent or an imperfect parent ... that if you can't create your parents you're at the mercy of them whether they are there or not there. The only way out is to grow up and become the parent you would like to have had. It isn't just parents--it's a thousand other things you wish other people would do or be, and which they are not going to do or be. But if you can make yourself do or be that, then at least there's one person who's fulfilling this goodness ... (Wintle 1975)

The first book, The Park Book, is still in print today, 37 years later. Its "I like life" message comes through the story of 24 hours in the city park. Her second book in 1947, reflected the young mother's enjoyment of her baby's development. Dedicated to Stevie's grandparents, Ella and Louis Shapiro, it was called But Not Billy.

The early books often had family themes. The Magic Word is about "please". Both The Quiet Mother and the Noisy Little Boy and Not A Little Monkey are about the young Zolotow children. Later books continued to have family themes, but with the children solving problems and using their own initiative. Indian Indian, City Boy and the Country Horse, The Man with

Purple Eyes and Mr. Rabbit and the Lovely Present all demonstrate the greater capacity to be independent than was seen in the earliest books.

One of Charlotte's favorite recurring themes appears in Do You Know What I'll Do? and The Sky Was Blue. These books demonstrate a family relationship over the life cycle. The enjoyment of nature in a family situation is found in One Step Two ... (a toddler taking her mother for a walk), The Night Mother Was Away (the special magic of the day and night, inside and out, when father took care of his daughter), dedicated to her father, and Say It! (the windy day walk with mother speaking of love and loveliness in indirect and finally direct ways).

Strong feelings including negative ones are portrayed in the family in Big Brother (little sister discovers how to get him to stop teasing her), The Quarreling Book (the scapegoat for anger goes down the family as a chain reaction until the dog reacts playfully and causes a different feeling to go back up the family hierarchy) and If It Weren't For You (sibling rivalry acknowledged and diluted). Our vulnerability and its sharing in the family gives a different outlook to the little sister in Big Sister, Little Sister and to the little girl who misses her father in If You Listen.

The cycling of life through seasons and lifetimes, showing continual change and predictable occurrences, is seen in the nature themes of Over and Over, The Bunny Who Found Easter, In My Garden, When the Wind Stops and Summer Is ... Charlotte has described her feelings about nature.

> It does nurture. Also we're a part of it. I feel it's a form of pantheism which is the closest I've got to religion. We are a part of the silence, sky, trees, storms. We're just a fragment of it. It also has to do with my feeling that nothing ever ends.[3]

The same natural on-going theme in relationships with people is found in Little Black Puppy, Someday, When I Have A Little Girl, When I Have A Son, and Where I Begin in which all include change which either has occurred or will occur. A Father Like That continues this theme through the suggestion that one can decide what one wants to become and do it. William's Doll deals with practicing now for future roles, while the sharing of sadness and the fact of death are the themes of My Grandson Lew and The Old Dog. Constant and continuing love regardless of perfection is what May I Visit? is about. The ambivalence of wanting to change and grow and the sadness in leaving a part behind show in Someone New.

The importance of people interacting is illustrated in The Three Funny Friends (imaginary friends go away when there are real friends) and A Tiger Called Thomas (despite the masks we all wear people like what's underneath as well). The important feelings one has about oneself and one's own values are in I Want To Be Little and The Beautiful Christmas Tree. Charlotte speaks about "now".

> It's hard to hang onto, but I feel it very strongly about planning for the future and worrying about the past. You can't change the past nor can you fix the future. It's just what you've got now that is.[3]

This shows not only in I Want To Be Little but in Someday.

Here strong feelings about doing and respecting the work that goes into something are shown in The Beautiful Christmas Tree.

> I have this thing with plants that are bedraggled. I love to take them on. It leads to very decrepit-looking house plants. Beyond that there are these close-to-me kind of thoughts about people who do their own things and do it well and the people who are very snobbish about it. They want the results, but won't lend their own hand to it. There

> are always those who want the results of somebody's working hard, but who look down on the person who works hard.[5]

Deep honest feelings between people are both positive and negative in many of Charlotte's books. The deep positive feelings are in My Friend John (dedicated to Ursula Nordstrom) and Hold My Hand. Strong negative feelings are the themes in The Hating Book (a misunderstanding between friends), The Unfriendly Book (jealousy over other friends), and The New Friend (the pain of feeling replaced by someone new). The White Marble describes an almost dream-like experience in the park at night in a new friendship. Things are not ever quite what they seem in It's Not Fair, about two girls who think they'd like to change places. The loneliness and desolation of a special friend moving away is in Janey.

The nurturing of nature is apparent in all of Charlotte's books, but is the major theme in The Park Book and The Storm Book. The natural pleasure of going to sleep by all creatures is presented in The Sleepy Book, which was dedicated to Charlotte's only grandchild, Terence Brian Zolotow. Poetic appreciation of natural things is found in Some Things Go Together and Flocks of Birds. Two collections of poems are All That Sunlight and River Winding. The nurturing of fantasy is apparent in I Have A Horse of My Own, written at the time when Ellen very much wanted a horse.

When Charlotte was asked to explain how she happened to publish 40 books in the years between 1960 and 1972, she was silent for a moment and then said,

> I can't explain it other than to say that I am a compulsive writer. I don't know why more should have come out within that time. I suppose part of it would be having a little

> more time of my own than I ever had before. That was before my job at Harper's got so demanding.[6]

In looking at the body of work and the evolution of themes over time, Charlotte said,

> I do think there has been a change certainly in the mood of the books and often in the themes. It doesn't form an absolute chronological cycle because sometimes you slip back into an earlier mood. On the whole, I think the books are a little more philosophical now than they were, a little more aware of the different ends of life, rather than getting zeroed in on one specific part of life. I feel cycles very keenly--about the seasons and age-wise.[2]

Charlotte Zolotow's books have not only been popular with children, their parents and teachers, but with librarians and other specialists in children's literature. Carolyn Riley (1976) quotes Arbuthnot and Sutherland, highly respected in the field:

> Few writers for small children empathize with them as does Charlotte Zolotow ... whose books are really explorations of relationships cast in story form and given vitality by perfected simplicity of style and by the humor and tenderness of the stories ... She is one of the major contemporary writers of realistic books for small children.

In studying Charlotte Zolotow the person, the writer and the editor, we glimpse someone who cares very deeply about people and relationships and has found her solution to dealing with the pain she has known. It is in her work as an editor and writer and it is in her life as an open, warm, caring person.

Her convictions were expressed in her article "Revolution in Children's Books" in Prism, December 1974. She quoted Ursula Nordstrom:

> The adult world is full of myths that adults would like children to believe. But children know that ugliness exists, that fears are not always overcome, that not all children respect their parents, that one is often lonely and that people can be mean and cruel.

Charlotte went on:

> I wish that I had available to me when I was young and lonely and bitterly confused by the discrepancies between what I was taught--beauty is only skin deep, ugly is as ugly does, the meek shall inherit the earth, goodness is its own reward, and a thousand other sometimes but not always valid morals and maxims--books in which young people like myself faced the same gaps between what they were told was right and the actual world around them ... It isn't so much that what we were told was wrong, but no one prepared us for a world where not everyone lived by the same values ... No one told us that not only was every stratum of society different from every other, but that within each home, morality, love, affections, and respect were meted out in differing degrees, according to the personalities and mentalities of the adults in charge ...
>
> We can't protect them ... All we can do is to help children to see it all, to form their own judgments and their own defenses and be honest in the books we write for them ...

Missing You

Once we laughed together
by the river side
and watched the little waves
watched the waves.

Now I walk
along the bank
the water's very blue
and I am walking by the waves
walking by the waves
missing you.

Charlotte Zolotow

River Winding

A COMPARISON OF HER LIFE AND ADULT DEVELOPMENT THEORIES

In studying Charlotte Zolotow's life it is interesting to look at the current adult development theories. One must first note that with regard to both Erikson and Levinson there have been very little empirical data to substantiate their validity, especially when applying them to women and their lives.

The three tasks of Erikson's stage theory include establishing intimacy, generativity, and integrity. Charlotte was married to Maurice at the age of 22, almost 23. Since Erikson (1959) defines intimacy as showing patterns of cooperation and "to find and lose oneself in another", the material relationship results in movement into intimacy. See page 45.

For generativity Erikson cites "to make be, to take care of". Thus with parenthood generativity begins, Gilligan (1980) believes, and she suggests that perhaps Erikson's theories fit men better than women. She sees in women a constant attentiveness to others with a concern to see both sides and an awareness of the context and the consequences of their actions (p. 20). Women have a fusion of identity and intimacy which is defined in relationships and they judge themselves by their responsibility and care. Gilligan says we need to chart development through human relationships, not through individual success, the goal being interdependence.

According to Gilligan, Charlotte would have achieved generativity with the arrival and nurturing of son Stephen in 1944 and eight years later of daughter Ellen. This is far earlier than the ages 40 to 60 Erikson originally proposed. Perhaps their definitions differ.

from ERIKSON, Identity and the Life Cycle, 1959. Appendix.

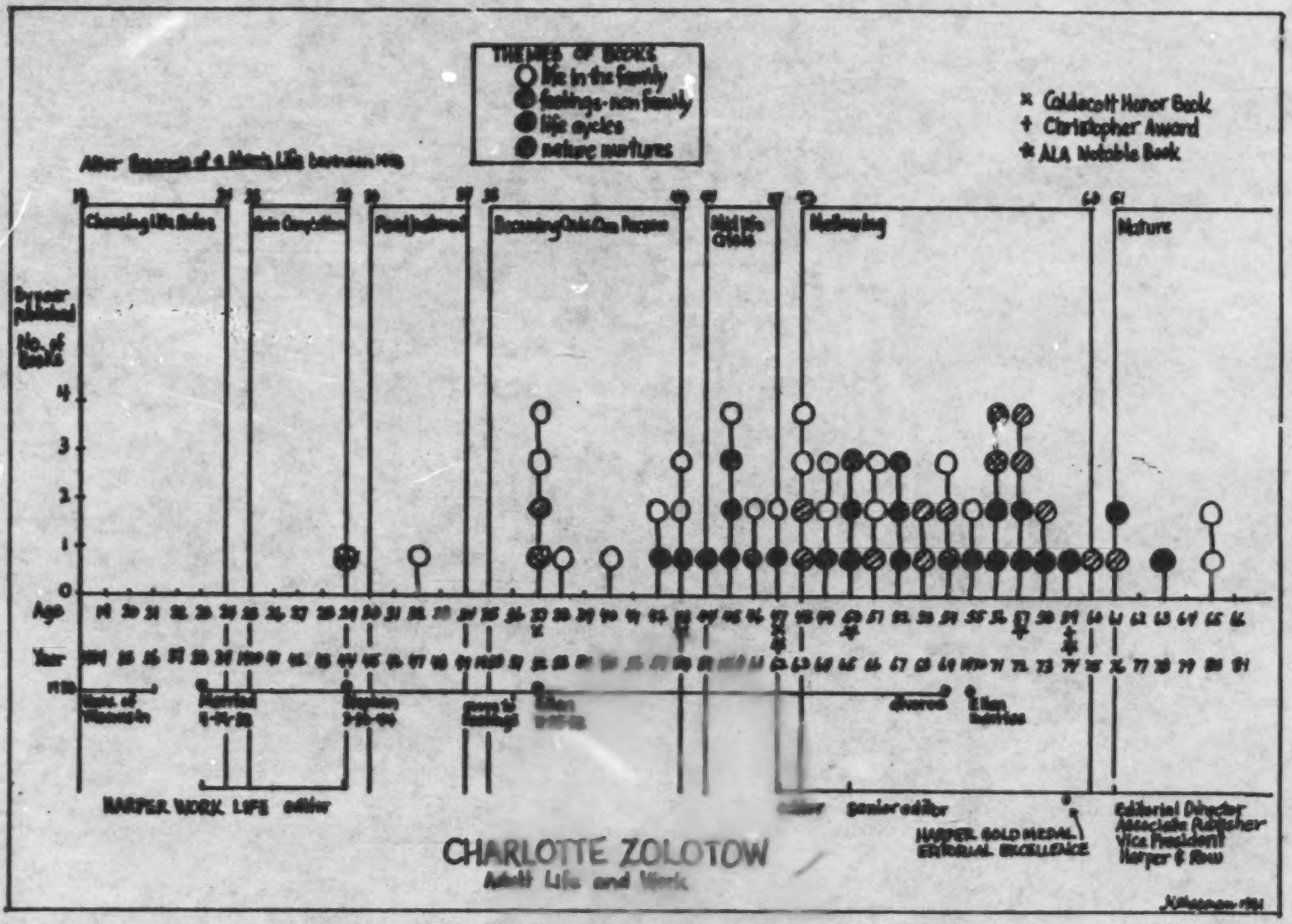
	A Psychosocial Crises	B Radius of Significant Relations	C Related Elements of Social Order	D Psychosocial Modalities	E Psychosexual Stages
I	Trust vs. Mistrust	Maternal Person	Cosmic Order	To get To give in return	Oral-Respiratory Sensory-Kinesthetic (Incorporative Modes)
II	Autonomy vs. Shame, Doubt	Parental Persons	"Law and Order"	To hold (on) To let (go)	Anal-Urethral, Muscular (Retentive-Eliminative)
III	Initiative vs. Guilt	Basic Family	Ideal Prototypes	To make (=going after) To "make like" (=playing)	Infantile-Genital, Locomotor (Intrusive, Inclusive)
IV	Industry vs. Inferiority	"Neighborhood," School	Technological Elements	To make things (=completing) To make things together	"Latency"
V	Identity and Repudiation vs. Identity Diffusion	Peer Groups and Outgroups; Models of Leadership	Ideological Perspectives	To be oneself (or not to be) To share being oneself	Puberty
VI	Intimacy and Solidarity vs. Isolation	Partners in Friendship Sex, Competition, Cooperation	Patterns of Cooperation and Competition	To lose and find oneself in another	Genitality
VII	Generativity vs. Self-absorption	Divided Labor and Shared Household	Currents of Education and Tradition	To make be To take care of	
VIII	Integrity vs. Despair	"Mankind" "My Kind"	Wisdom	To be, through having been To face not being	

Integrity describes a feeling for mankind and a wisdom about life. The way this is shown is "to be, through having been, to face not being". The numerous themes of the cycle of life in Charlotte's books indicate this important stage has been considered and dealt with.

Erikson's theories seem to fit Charlotte's life; however, her accomplishment of the various tasks occurred at an earlier age than his theory suggests. She was "on time" (to borrow Neugarten's term) for intimacy, but early for both generativity and integrity.

In studying Levinson's theories and how they are helpful in studying Charlotte's life, it is useful to look at a chart (see page) which relates life events, book publications, book themes, and the eras that Levinson described for men.

"Choosing Life Roles" is to be done between age 18 and 24 and Charlotte was enrolled three years at the University of Wisconsin on a writing scholarship. Due to parental obstruction she did not return for the fourth year, although she would have chosen to do so. After the forced separation from Maurice in California and interference with her education, Charlotte sought work in an area related to writing. By the end of this era she had prepared herself and was working in a field related to her life goal. She had found a mentor, Ursula Nordstrom. She had married over her family's objections and other than not having as much time to write as she would like, she felt satisfied with her life. In comparison with most women she had done more of the tasks men usually do. She had: 1) a dream; 2) occupational aspirations; 3) a mentor; and 4) established a love relationship. Women at this age usually only do the last one, according to Bardwick (p. 38).


THEMES OF BOOKS
life in the family
feelings - non family
life cycles
nature nurtures
× Caldecott Honor Book
† Christopher Award
* ALA Notable Book
After Seasons of a Man's Life between
Choosing Life Roles
Role Completion
Final Judgment
Becoming Child's Own Person
Mid Life Crisis
Mellowing
Nature
No. of books
Age
Year
Married
Stephen
Ellen
Divorce
HARPER WORK LIFE editor
senior editor
HARPER GOLD MEDAL EDITORIAL EXCELLENCE
Editorial Director
Associate Publisher
Vice President
Harper & Row
CHARLOTTE ZOLOTOW
Adult Life and Work

54

55

For "Role Completion" between age 25 and 29, Charlotte continued to enjoy her work at Harper's in a field closely related to writing, and she both published her first book and had her first child by age 29.

Levinson's contention that at age 30 most women will choose the role not chosen in the 20's seems valid for Charlotte.

During "Readjustment" Charlotte publishes one more book, is staying home with Stephen and helping Maurice in his work both as an assistant and companion. She is proud of his work and participates in it. They are still living in New York and she feels strongly about the demands of raising a child there. With one child it might be expected that she had more opportunity to write than she would with two; however, she described Steve as a very active child with a need for action. And living in the city, a child has always to be accompanied.

Between age 35 and 43 Charlotte did "Become One's Own Person" in the sense that she completed her family and also published 11 more books. She spoke of the fact that most people had no appreciation of children's literature. It bothered her that Maurice and their friends did not understand or take very seriously what it was she did.

She also spoke of a feeling of low self-esteem during this period. She felt she wanted to do all the jobs well and that she was not succeeding. Her roles included companion and helpmate, mother of two, homemaker and writer. Today it would be acknowledged as role overload and support offered. See page 50.

Sandra Gibbs Candy (1980) discusses informal social support as:

> as interpersonal transaction consisting of expressions of positive affect, affirmation and the provision of aid. which ... leads a person to believe that he or she is

> cared for, loved, esteemed, valued and belongs to a network of communication and mutual obligation. (p. 122)

It seems clear that Charlotte did not have support from her family or friends. Ursula's roles did not include marriage or parenthood, but gave support to a writer and editor. Her sister Dorothy was not a parent. Their literary friends probably focused their attention on Maurice's writing and witty personality whereas Charlotte was seen more as an editor, listener, nurturer. Her early privacy about her writing and the habit of not revealing her thoughts probably contributed to her work remaining unknown and unappreciated by their friends.

Had she been able to think of herself as highly independent, she might have avoided some of the negative thoughts and feelings of not working, according to Hazel Markus (1980). She found those

> who viewed themselves as very independent also viewed themselves as more intelligent, more attractive, more socially successful, more competitive, more resourceful and more creative ... (p. 278)

Some of Charlotte's quiet good manners, consideration and thoughtfulness (her early southern belle training) also kept her from asserting herself and sharing her talent openly.

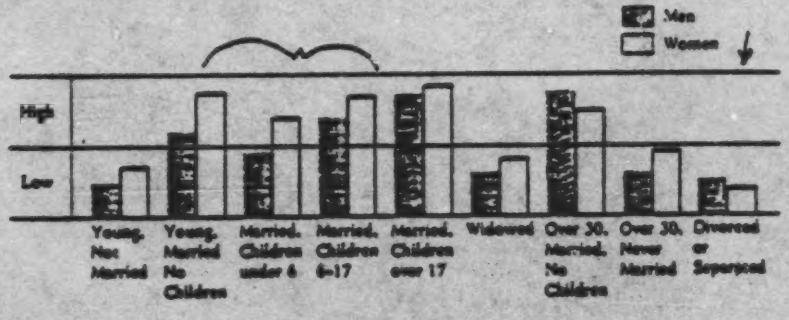
In considering Charlotte's expression of high satisfaction felt during the time of staying home with the children, 1944 to 1962, the chart on the following page seems applicable. The high stress felt at that time is also interesting.

The high degree of unhappiness and upheaval at the time of the separation and divorce also seems to fit with Charlotte's experiences during that time.

Satisfaction and Stresses of Adult Life (after Campbell, 1975)

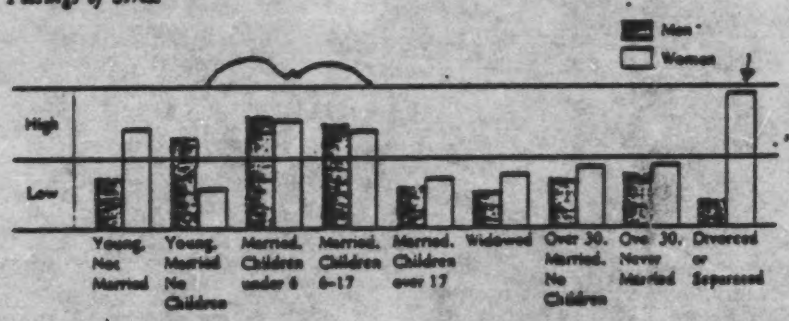
A 1975 survey of married and unmarried men and women presents a profile of the satisfaction and stresses of various adult roles and stages. The following graph indicates the general life satisfaction reported by men and women with different roles.

General Life Satisfaction



The same people were also asked to report on the amount of stress they felt in their current lives:

Feelings of Stress



Sales, 1978, p. 172

It is interesting to look at the themes of the books she wrote during this period. Seven or 64% were about life in the family. Two dealt with the "nurture of nature" themes and one about feelings outside the family. The first "cycle of life" book also appeared at this time. She published 1 3/8 books per year during this period.

Levinson calls the period from 44 to 47 the "Mid-life Crisis" and during these three years Charlotte's productivity climbed higher; she published 9 books in 4 years or for easy comparison 2 1/4 books per year. At the end of this period she was working once more outside the home as an editor at Harper's. Steve was away at school at the end of this period, but Ellen was still only 10 years old. Charlotte loved the work and needed to work financially, but felt unhappy to leave Ellen, even though Maurice worked at home and Ellen was home from school only about an hour before Charlotte returned.

In discussing the term "mid-life crisis" it is useful to consider whether reference is made to specific chronological years or to certain life events.

Erica Serlin (1980) found no data could be marshalled to support the existence of a mid-life crisis related to age (p. 138). She did find evidence to suggest that

> ... employment can provide an especially important source of gratification and esteem for women during the time when the parental role is undergoing a process of redifinition and beginning to occupy a less central place in the role cluster (p. 141).

While there may be no evidence of a mid-life crisis related to a certain age, there are certainly events that occur then which require adjustment.

Jacquelyn Wiersma (1980) cites

> ... the departure of the children from the nuclear family home [also called the family launching state or the empty nest]; the death or aging of parents and the signs of aging in one's self, spouse or peers ... career plateaus.

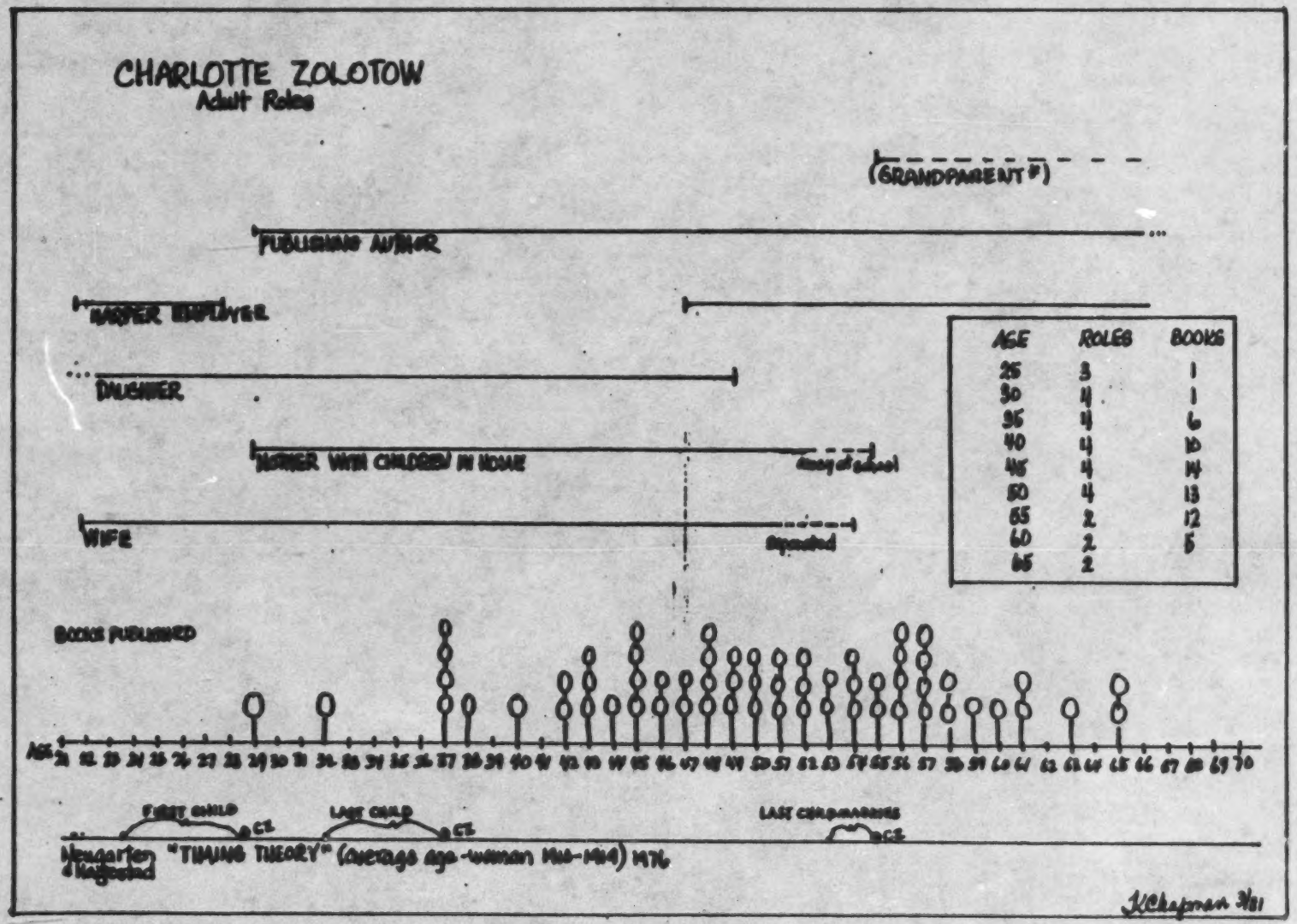
During "Mellowing" from age 48 to 60 Charlotte experienced many changes. At work she was promoted to senior editor. Later she was given the Harper Gold Medal, a very high honor. One of her books was chosen for the Christopher Award. Three of her books were named "notable" by the American Library Association. She published 35 books. And while all this was happening professionally, she and Maurice separated for three years and then divorced. She was 52 and they had been married 31 years.

Daughter Ellen who had gone away to school got married at the age of 17. The most devastating of all the changes, of course, was Charlotte's marriage break-up. She describes it as a total upheaval. She grieved not only for the loss of Maurice but also the whole kind of life she had so enjoyed with him and the many special friends of that life. He continued to live that life while she was left completely out of it.

There was also financial concern during this time which motivated the writing of several books. However, Charlotte has tried to avoid being in a position where she would have to write for a living.

Nonetheless, she wrote and published during the "Mellowing" period. Eleven books or 31% had themes about feelings. Eleven or 31% were family life books and five books or 14% had the nurture of nature themes.

It is interesting to compare the number of roles Charlotte played by age 60 with her roles at the beginning of the period, age 48. See page 63.


CHARLOTTE ZOLOTOW
Adult Roles
(GRANDPARENT?)
PUBLISHED AUTHOR
PAPER EMPLOYEE
DAUGHTER
MOTHER WITH CHILDREN IN HOME
WIFE
divorced
AGE ROLES BOOKS
25 3 1
30 4 1
35 4 6
40 4 10
45 4 14
50 4 13
55 2 12
60 2 5
65 2
BOOKS PUBLISHED
AGE
FIRST CHILD
LAST CHILD
LAST GRANDCHILD
Youngarten of Englewood
"TIMING THEORY" (average age-woman was-1914) 1976
J.Chapman 3/81

Then she was wife, mother, worker, author, and adult daughter. Twelve years later she was an unmarried worker and author with grown children who lived away from home. Her parents had died. Although she was a grandmother she rarely saw her grandchild who lives in England with his mother and her new husband, and had little chance to play that role.

The books published per year average during this period is the highest of all at 2.92 books a year.

To prepare herself for the changes of life, Wiersma says the woman

> must begin to separate herself psychologically ... from her children and also from aging parents ... She must prepare herself for a series of goodbyes ... with her parents and children going, she must define herself in a new way ... who she is in her own right.

She has three tasks at mid-life:

1. separation and individuation;
2. dependency vs. independence; and
3. development of competence or identity ... where in Parsonian terms, instrumental roles become precedent over expressive roles in one's self-concept.

It seems that Charlotte was thrown into upheaval most of all by the loss of the relationship with Maurice, but unfortunately the other losses occurred at the same time.

The continuities in her life during that time were her writing and work at Harper's. She continued to live in the same house and community. She described having an intensive group of friends, some dating back to high school and college days. Perhaps these also provided some stability during this upheaval.

Marjorie Fiske Lowenthal (1975) gives us further insight into the "empty nest". Most women react to it positively and begin to feel more

childhood on her adult development. Something within motivated her and her goals were decided early. She would write. She was determined to be a very different type of parent than her mother had been. She accepted the values of her father, particularly his concern for the underdog, the importance of the worker as well as the work, and a warmth and friendliness to people. She also adopted some of the best of the southern belle values--good manners, consideration for others, thoughtfulness and kindness--and the emotional sensitivity of her mother.

Marcier (1974) says

> It is easy to believe that Charlotte Zolotow has never raised her voice in all the years she has been in publishing, since 1937. Though she may be gentle and unassuming, she nevertheless has been a force majeure behind many children's books on the distinctive list of Harper and Row ... it's difficult to get Ms. Zolotow to talk about herself--she would far rather talk about her collaborators and colleagues ...

The strong nurturing attitude, which her daughter says is due to her birthdate (Cancer), comes through clearly both in her books and in her relationships. She seems to have the unique ability to let people develop, help that development and stand by to assist, but not to inject her ideas, values, and feelings onto others.

The person Charlotte Zolotow is today seems to have two somewhat different sides, just as her work does. There is the public person, the executive-editor who talks easily to people, speaks dramatically and effectively to groups, the person who loved going to the theatre three and four times a week, who thoroughly enjoyed being involved with show business personalities and writers. In Parson's terms, this is the instrumental aspect of her personality.

The other Charlotte Zolotow is the writer, the nature lover who finds great solace outdoors and has always loved even nature's storms. She seeks quiet and beauty, enjoys growing things--searches out the half-dead, almost hopeless plants to nourish back to health and loves the weeds as well as the flowers. She is fulfilled by working in her garden and being on the Vermont farm and prefers the private attic bedroom there, even though others more convenient are available. Through these aspects we see the expressive nature of her personality in Parson's terms.

So from a somewhat painful childhood, Charlotte Zolotow has created a productive and meaningful adulthood. Her books offer tenderness and honesty to their readers. The books produced through her editing offer the insights of other authors to youngsters and the adults who read them. Her success as author and editor has had broad effects across the country. But perhaps more important is the healing and wholeness she has been able to find for herself as a person.

Neugarten (1964) described the integrated woman as a complex personality with a balance between strivings and passive-receptive qualities. She has inner controls which are built upon a firm identity of herself as a competent

person. Her impressions of others are empathetic. Intellectually her strivings are integrated into role activities in a distinctively feminine expressive quality (p. 117).

Charlotte Zolotow has become an integrated woman. As in the case of a gem, this polishing has happened through a lot of grit, tumbling, and time.

How Strange

How strange when I finally die
to lie beneath the grass and snow
while overhead the birds fly by
and I can't watch them go.

Charlotte Zolotow

River Winding

CONCLUSION

Theories of adult development stress continuing growth and change between adolescence and old age. The variety, sequence, and timing of the different roles described in current adult development theories do not work well in discussing women. There are also psychological differences between men and women in our culture that make it difficult to find a single theory that is useful for both sexes.

Perhaps one way to find a theory that is flexible enough to describe women's adult development is through the study of more women, noting where present theories do seem to fit, where they do not, and why.

Erikson's theory of intimacy, generativity, and integrity describes the movement from self-preoccupation to concerns outside oneself. It would seem that the timing of these is different for women from that which Erikson first postulated.

Levinson's "seasons" contain useful ideas about the changes required by the expanding and contracting of the numbers of roles for both men and women. These are not so much age-related as they are related to the requirements of the roles being lived. Rather than being cyclical with the stable and transitional periods he describes, perhaps a more helpful model would be a theory of expansion and then contraction of roles in one season rather than across many seasons.

FOOTNOTES

Much of the material about Charlotte Zolotow's life was gathered during interviews conducted by the author with Ms. Zolotow. These included six telephone conversations and one lengthy interview in person. In the text, references to these interviews are made by footnotes indicating the date of the personal communication.

1. February 24, 1981, telephone interview.
2. March 9, 1981, telephone interview.
3. March 16, 1981, personal interview, New York, New York.
4. March 19, 1981, telephone interview.
5. March 22, 1981, telephone interview.
6. March 28, 1981, telephone interview.
7. April 8, 1981, telephone interview.

No One Would Believe

No one would believe
unless they saw too
as the train passed him
(but it's true)

facing the river
alone in the wind
an old old man
playing violin.

Charlotte Zolotow

River Winding

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APPENDIX A

Charlotte Zolotow's Books
Classified by Their Themes

○ Family Life	● Cycle of Life
⊗ Feelings Non-Family	⊗ Nature Nurtures

1944 ● The Park Book. H.A. Rey, illus. Harper.
1947 ○ But Not Billy. Lys Cassal, illus. Harper.
1952 ⊗ The City Boy and Country Horse. William Moyers, illus. Treasure Books. (as Charlotte Bookman)
1952 ○ Indian Indian. Leonard Weisgard, illus. Simon and Schuster.
1952 ○ The Magic Word. Eleanor Dart, illus. Wonder Books.
1952 ● The Storm Book. Margaret Bloy Graham, illus. Harper.
1953 ○ The Quiet Mother and The Noisy Little Boy. Kurt Werth, illus. Lothrop.
1955 ○ One Step Two ... Roger Duvoisin, illus. Lothrop.
1957 ○ Not A Little Monkey. Roger Duvoisin, illus. Lothrop.
1957 ● Over and Over. Garth Williams, illus. Harper.
1958 ○ Do You Know What I'll Do? Garth Williams, illus. Harper.
1958 ○ The Night When Mother Was Away. R. Lonette, illus. Lothrop. Reissued 1974 The Summer Night. Ben Shecter, illus. Harper.
1958 ● The Sleepy Book. Vladimir Bobri, illus. Lothrop.
1959 ● The Bunny Who Found Easter. Betty Peterson, illus. Parnassus.
1960 ● Aren't You Glad? Elaine Durtz, illus. Golden.
1960 ○ Big Brother. Mary Chalmers, illus. Harper.
1960 ● In My Garden. Roger Duvoisin, illus. Lothrop.
1960 ● Little Black Puppy. L. Obligado, illus. Golden.
1961 ○ The Man With Purple Eyes. Joe Lasker, illus. Abelard.
1961 ⊗ The Three Funny Friends. Mary Chalmers, illus. Harper.
1962 ○ Mr. Rabbit and The Lovely Present. Maurice Sendak, illus. Harper.
1962 ● When the Wind Stops. J. Lasker, illus. Abelard. Reissued 1975 with Howard Knotts, illus. Harper.
1963 ○ The Quarreling Book. Arnold Lobel, illus. Harper.
1963 ○ The Sky Was Blue. Garth Williams, illus. Harper.
1963 ● A Tiger Called Thomas. Kurt Werth, illus. Lothrop.
1963 ● White Marble. Lilian Obligado, illus. Abelard.
1964 ● I Have A Horse of My Own. Yoko Mitsuhashi, illus. Abelard.
1964 ○ The Poodle Who Barked at the Wind. Roger Duvoisin, illus. Lothrop.
1964 ○ A Rose, A Bridge and A Wild Black Horse. Uri Shulevitz, illus. Harper.
1965 ● A Flock of Birds. Joan Berg, illus. Harper.
1965 ● Someday. Arnold Lobel, illus. Harper.
1965 ● When I Have A Little Girl. Hilary Knight, illus. Harper.
1966 ○ Big Sister and Little Sister. Martha Alexander, illus. Harper.

1966 I Want To Be Little. Tony De Luna, illus. Abelard
1966 If It Weren't for You. Ben Shecter, illus. Harper.
1967 All That Sunlight. Walter Stein, illus. Harper.
1967 Summer Is ... Janet Archer, illus. Abelard.
1967 When I Have A Son. Hilary Knight, illus. Harper
1968 My Friend John. Ben Shecter, illus. Harper.
1968 The New Friend. Arvis L. Stewart, illus. Abelard.
1969 The Hating Book. Ben Shecter, illus. Harper.
1969 Some Things Go Together. Sylvie Selig, illus. Harper.
1969 A Week in Yani's World: Greece. Donald Getsug, photog. Crowell.
1970 A Week in Lateef's World: India. Ray Shaw, photog. Crowell.
1970 Where I Begin. Rocco Negri, illus. Coward. (as Sarah Abbott)
1971 A Father Like That. Ben Shecter, illus. Harper.
1971 River Winding. Regina Shekerjian, illus. Abelard.
1971 Wake Up and Good Night. Leonard Weisgard, illus. Harper.
1971 You and Me. Robert Quackenbush, illus. Macmillan.
1972 The Beautiful Christmas Tree. Ruth Robbins, illus. Parnassas.
1972 Hold My Hand. Thomas Grazie, illus. Harper.
1972 The Old Dog. George Mocniak, illus. Coward. (as Sarah Abbott)
1972 William's Doll. William Pène duBois, illus. Harper.
1973 Janey. Ronald Himler, illus. Harper.
1974 My Grandson Lew. William Pène duBois, illus. Harper.
1975 The Unfriendly Book. William Pène duBois, illus. Harper.
1976 It's Not Fair. William Pène duBois, illus. Harper.
1976 May I Visit? Erik Blegvad, illus. Harper.
1978 Someone New. Erik Blegvad, illus. Harper.
1980 If You Listen. Marc Simont, illus. Harper.
1980 Say It. James Stevenson, illus. Greenwillow.

Editor:
1973 An Overpraised Season: Ten Stories of Youth. Harper.

APPENDIX B

Annotated Bibliography of Charlotte Zolotow's Writings

The Picture Books of Charlotte Zolotow

1944 The Park Book. H.A. Rey, illus. Harper.
The city park is used and enjoyed by people of all ages 24 hours a day. It is like a bit of meadow in the city.

1947 But Not Billy. Lys Cassal, illus. Harper.
The special wonder of a new baby as it grows reminds mother of a little frog, bee, rocking horse, owl, bear, fish, and a boy called Billy.

1952 The City Boy and Country Horse. William Moyers, illus. Treasure Books. (as C. Bookman)
A city boy wants to make friends with a pony but doesn't know you need to feed it at first.

1952 Indian Indian. Leonard Weisgard, illus. Simon and Schuster.
Indian Indian, a small boy, wants very much to have his own horse. Using his initiative, he succeeds.

1952 The Magic Word. Eleanor Dart, illus. Wonder Books.
Mother is baking a cake and promises her son he can lick the bowl if he says the magic word. He tries many words. The cake is in the oven before he happens upon the most magic of words.

1952 The Storm Book. Margaret Bloy Graham, illus. Harper.
A little boy sees a storm in the country, in town, at the shore, in the mountains in both a poetic and factual way.

1953 The Quiet Mother and The Noisy Little Boy. Kurt Werth, illus. Lothrop.
Noisy Sandy learns from Cousin Roger how noise can bother another person. Mother misses Sandy's noise more than she expected.

1955 One Step Two ... Roger Duvoisin, illus. Lothrop.
A very small girl takes her mother on a walk and observe and count things together.
1981 (Reissue) Cindy Wheeler, illus. Lothrop.

1957 Not A Little Monkey. Roger Duvoisin, illus. Lothrop.
A toddler gets in her mother's way all morning but mother patiently explains the proper way and helps her toward it.

1957 Over and Over. Garth Williams, illus. Harper.
Through the year with snow, Christmas, Valentines, Easter, summer, Halloween, Thanksgiving, and the little girl's birthday complete with a wish.

1958 Do You Know What I'll Do? Garth Williams, illus. Harper.
Older sister does nice things for younger brother and wants to share her baby with him to love when they are both grown.

1958 The Night When Mother Was Away. R. Lonette, illus. Lothrop.
1974 The Summer Night. Ben Shecter, illus. Harper.
Father cares for his young daughter all day and all night as they do many things together.

1958 The Sleepy Book. Vladimir Bobri, illus. Lothrop.
Bears, pigeons, fish, moths, and kittens sleep with gentle wind whispers, and stars to sparkle and shine; and warm under blankets in their beds are boys and girls.

1959 The Bunny Who Found Easter. Betty Peterson, illus. Parnassus.
A bunny is looking for other rabbits and is advised they are at Easter and so goes through the seasons seeking them.

1960 Aren't You Glad? Elaine Kurtz, illus. Golden.
The world is made of days and nights, wind and rain and trees, boys and girls, families, sunshine, cats, dogs, roots and branches.

1960 Big Brother. Mary Chalmers, illus. Harper.
Little sister used to cry when teased by her brother, but stops crying and they become friends instead.

1960 In My Garden. Roger Duvoisin, illus. Lothrop.
The little girl describes what she loves best and what she loves best to do for spring, summer, fall, and winter in her garden.

1960 Little Black Puppy. L. Obligado, illus. Golden.
The little boy's love for the little puppy helps him outgrow his unlovable traits and become a lovable dog.

1961 The Man With Purple Eyes. Joe Lasker, illus. Abelard.
Anna's father is very ill in the city. Her birthday gift to him, a unique plant, helps him get well.

1961 The Three Funny Friends. Mary Chalmers, illus. Harper.
The little girl is new in the neighborhood and has three imaginary friends until she makes a real friend.

1962 Mr. Rabbit and The Lovely Present. Maurice Sendak, illus. Harper.
A clothed talking rabbit helps a girl get lovely presents for her mother's birthday.

1962 1975 When the Wind Stops. J. Lasker, illus. Abelard. Howard Knotts, illus. Harper.
Everything begins again in another way. Nothing ends. When the wind stops here, it blows somewhere else.

1963 The Quarreling Book. Arnold Lobel, illus. Harper.
Everything starts out wrong and the dog is the scapegoat, but turns it around for the whole family by reacting differently to the unkindness.

1963 The Sky Was Blue. Garth Williams, illus. Harper.
Mother and daughter look through a family album seeing the universals of family life over three generations.

1963 A Tiger Called Thomas. Kurt Werth, illus. Lothrop.
It's Halloween in a new neighborhood and Thomas, the tiger, goes off the porch and finds the world a friendly place after all.

1963 White Marble.
Two nine-year olds meet in the park and enjoy a new friendship.

1964 I Have A Horse of My Own. Yoko Mitsuhashi, illus. Abelard.
Dreams and life at night include having her horse.

1964 The Poodle Who Barked at the Wind. Roger Duvoisin, illus. Lothrop.
Father, a writer, is bothered by the barking of their dog until the whole family goes away and the dog stops barking entirely.

1964 A Rose, A Bridge and A Wild Black Horse. Uri Shulevitz, illus. Harper.
An active boy tells his sister, "I'll bring you a friend to keep you company while I explore the world."

1965 A Flock of Birds. Joan Berg, illus. Harper.
A little girl going to sleep thinks of all the things a flock of birds sees as it flies through the night in fall.

1965 Someday. Arnold Lobel, illus. Harper.
A daydreamer considers doing something wonderful and being someone perfect and appreciated by all someday, but right now it's dinner time!

1965 When I Have A Little Girl. Hilary Knight, illus. Harper.
A little girl says there will be no more rules and her little girl will have complete freedom.

1966 Big Sister and Little Sister. Martha Alexander, illus. Harper.
Big sister always takes care of little sister until one day when little sister learns she can also take care.

1966 I Want To Be Little. Tony De Luna, illus. Abelard.
A child enjoys being little, active, and emotional now and will grow up to be something good later as well.

1966 If It Weren't For You. Ben Shecter, illus. Harper.
Older brother sees a lot of advantages in not having a little brother but realizes he'd be lonely.

1967 All That Sunlight. Walter Stein, illus. Harper.
Childlike observations in poems about people, cities, and natural beauty.

1967 Summer Is ... Janet Archer, illus. Abelard.
The joys of the seasons are experienced through summer, fall, winter, and spring.

1967 When I Have A Son. Hilary Knight, illus. Harper.
A boy projects his dislikes and what he won't make his boy do when he is a father, but he goes ahead and does things the ways he is supposed to anyway.

1968 My Friend John. Ben Shecter, illus. Harper.
Friendship involves much mutual knowledge but especially liking the important things about each other.

1968 The New Friend. Arvis L. Stewart, illus. Abelard.
The pain felt when a friend finds a new friend and does things with that friend that you used to do together.

1969 The Hating Book. Ben Shecter, illus. Harper.
A girl is hurt when she misunderstands a word her friend said and isolates herself for a time despite advice to try to find out why.

1969 Some Things Go Together. Sylvie Selig, illus. Harper.
Rhyming pairs of words and phrases like 'franks with beans and kings with queens' are interspersed with the refrain 'me with you'.

1969 A Week in Yani's World. Donald Getsug, photog. Crowell.
A seven-year-old Greek boy's life is shared through black and white photographs of him and his family.

1970 A Week in Lateef's World. Ray Shaw, photog. Crowell.
Lateef and his large extended family live on a boat on Dal Lake near the Himalayas in Kashmir.

1970 Where I Begin. Rocco Negri, illus. Coward. (as Sarah Abbott)
The family album starts with the babies that grew to be the parents of the baby that became me.

1971 A Father Like That. Ben Shecter, illus. Harper.
In a fatherless home a boy describes how perfect his father would be and mother tells him he can become that kind of a father himself.

1971 River Winding. Regina Shekerjian, illus. Abelard.
Poetry of universal themes in simple words about feelings, thoughts, and memories.

1971 Wake Up and Good Night. Leonard Weisgard, illus. Harper.
The nice things about night and day are mentioned. Things that will be fun, feel good or be pleasant are looked forward to.

1971 You and Me. Robert Quackenbush, illus. Macmillan. (Also known as, Here We Are, A social studies textbook).
Contrasts of how people are the same and also uniquely different with emphasis on similarities across cultures.

1972 The Beautiful Christmas Tree. Ruth Robbins, illus. Parnassus.
A gnome-like man who scrubs his own steps and buys an ugly scrawny tree is considered inelegant by his neighbors. His loving care makes things beautiful.

1972 Hold My Hand. Thomas Grazie, illus. Harper.
Two young children are out in the fall on a cold, windy, snowy day exploring the world together.

1972 The Old Dog. George Mocniak, illus. Coward. (as Sarah Abbott)
Ben wakes up to find his dog dead. Death and loss are experienced.

1972 William's Doll. William Pène duBois, illus. Harper.
Despite doing many boy things well, William wants a doll and Grandma gets one for him when she visits.

1973 Janey. Ronald Himler, illus. Harper.
The story of a good friendship and the feelings of loss when her friend moves away.

1974 My Grandson Lew. William Pène duBois, illus. Harper.
A six-year old and his mother share remembrances of his times with his grandpa at two and how special they were. Grief and good memories were expressed.

1975 The Unfriendly Book. William Pène duBois, illus. Harper.
Bertha is jealous when Judy has friends other than her.

1976 It's Not Fair. William Pène duBois, illus. Harper.
Each of two girls who are friends with differences thinks she would prefer her friend's situation instead. The grass is always greener ...

1976 May I Visit? Erik Blegvad, illus. Harper.
A grown sister visits her old home overnight while the younger sister hopes she, too, will be welcome later. Her mother reassures her that now is nice, too.

1978 Someone New. Erik Blegvad, illus. Harper.
A boy has changed and grown into a person with different interests and tastes. He is aware of this and respects both the old and the new as he is discarding the old.

1980 If You Listen. Marc Simont, illus. Harper.
A little girl's father is away and missed. Her mother suggests that if she listens very hard she will hear his love thoughts.

1980 Say It. James Stevenson, illus. Greenwillow.
A little girl and her mother are enjoying the world together. The girl wants her mother to express her love more directly than she has.

1973 Overpraised Season: Ten Stories of Youth, editor. Harper.